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- ¹ Martina Tanga's *Arte Ambientale, Urban Space, and Participatory Art* is a thorough and carefully researched account of Arte Ambientale (Environmental Art), the term given to describe the interventions into cityscapes made by certain Italian artists in the 1970s through a diverse set of practices which included sculptural, conceptual and participatory works, all of which sought to address the social relations at play in often peripheral and marginalized urban locations. Hitherto neglected in Italian and English scholarship, in part due to many of these artists' own stance against any institutional identity, Arte Ambientale forms a cohesive artistic trend in M. Tanga's analysis, intersecting often with the aims of the workerist movements of the period, including those of Autonomia and its leading theorist Antonio Negri. Whilst these artists worked independently in different cities across Italy, M. Tanga includes in her analysis key events in which they were brought together, with focused discussion in particular on the outside exhibition *Volterra '73*, and *Ambiente come Sociale* at the Venice Biennale in 1976, both curated by Arte Ambientale's champion, the art critic and curator, Enrico Crispolti. The author discusses the work of six artists, and she takes two artists for a focused comparison in each chapter, drawing out shared strategies. Francesco Somaini's cityscape photomontages, where bodily shapes were inserted between images of soaring skyscrapers and mounted on scaffolds, are placed beside Mauro Staccioli's site-specific brutalist works of spiked concrete slabs. M. Tanga argues that both artists aimed to reconnect to a human scale, making local inhabitants aware of the menace posed by large-scale architectural projects driven by an unconcerned capitalism. Ugo La Pietra's urban documentary photography and street performances in Milan, are paired with Franco Summa's colour interventions and participatory art in the public spaces of Pescara, both artists adopting local appropriation as artistic strategy. The participatory works of Franco Vaccari and Maurizio Nannucci are also aptly paired, with interesting comparisons drawn between, for example, M. Nannucci's work *Parole/mots/word/wörter* (1976) which was made from voice recordings of local Florentines, and Franco Vaccari's *Photomatic d'Italia* (1973), made from audience

passport photos taken in photoboosts left in different cities. In conclusion, M. Tanga looks to the trajectory of Arte Ambientale, and argues that whilst dormant during the 1980s, its legacy re-emerged in the 1990s. Throughout this book, there is close attention given to the social historical context in which these political artists worked, making this a convincing and engaging analysis of Arte Ambientale and its legacy.